

1842

Grand Brilliant Fantasia: Op. 468 in which are Introduced Six Irish Melodies for Two Performers on One Piano Forte: Composed and Dedicated to the Misses Lind (Late of Calcutta)

Charles Czerny

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4266

Grand
BRILLIANT FANTASIA,

In which are introduced
SIX IRISH MELODIES,
for

Two Performers on One

Piano Forte,

Composed & Dedicated to the
MISSES LIND,

(Late of Calcutta.)

37
CHARLES CZERNY.

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Ent. Sta. Hall.

OP. 468.

Price 5/-

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FANTASIE BRILLANTE
SUR DES AIRS IRLANDAIS. OP. 468.

par C. CZERNY.

ANDANTE
MODERATO.

pp *Cres* *f* *sf* *p* *Dolce*

pp *Cres* *f* *sf* *p*

Dolce *pp* *pp*

Cres *Dim* *pp* *Smorz.* *p*

Cres *sf*

f *f* *p* *f*

PRIMO.

3

FANTASIE BRILLANTE
SUR DES AIRS IRLANDAIS. OP. 468.

par C. CZERNY.

ANDANTE
MODERATO.

p Cres f sf p Dolce p Cres

f sf p < > Dolce espressivo. pp

pp Cres

Dim pp Smorz: p < > Cres

f p Dolce f

f Vivo. Dim pp Rallent.

Tempo. *h* *32* *34*

p Cres *f* *Dim* *p* *pp* *Rall:* *

The Rose tree in full bearing.

Allegretto. *X*

p

f *sf* *p* *Smorz:*

p *Cres*

f *sf* *p* *Cres* *f* *sf*

First system of music. The piano part (left) includes markings: *Tempo. Cres*, *f*, *Dim*, *p*, *Dolce*. The violin part (right) includes markings: *g^{ra}*, *loco*, *Rall:*, *Piu vivo.*, *Rall:*. There are also asterisks (*) in the violin part.

The Rose tree in full bearing.

Allegretto.

Second system of music. The piano part (left) includes markings: *p*, *Dolce*, *f*, *sf*, *p*, *Smorz:*, *Cres*, *f*, *p*. The violin part (right) includes markings: *g^{ra}*, *loco*, *Cres*, *f*, *p*. The third system of music (bottom) includes markings: *g^{ra}*, *loco*, *Cres*, *f*, *fz*.

Handwritten musical score for piano, consisting of five systems of staves. The notation includes various musical symbols, dynamics, and performance instructions.

System 1: Features a grand staff with a treble and bass clef. The left hand plays a series of chords and single notes, while the right hand plays a more complex melodic line. Dynamics include *f* (forte), *fz* (forzando), *Cres* (crescendo), and *f* (forte).

System 2: Continues the melodic development in the right hand. Dynamics include *ff* (fortissimo), *Anima.* (with a fermata), *sf* (sforzando), and *sf* (sforzando). First and second endings are marked with *1st* and *2nd*.

System 3: The right hand plays a series of chords, while the left hand plays a series of single notes. Dynamics include *Dim* (diminuendo) and *p Dolce* (piano dolce).

System 4: Features a series of chords in the right hand and single notes in the left hand. Dynamics include *Cres* (crescendo), *sf* (sforzando), *f* (forte), *Dim* (diminuendo), *p* (piano), *f* (forte), *Dim* (diminuendo), and *p* (piano).

System 5: The right hand plays a series of chords, while the left hand plays a series of single notes. Dynamics include *Cres* (crescendo), *f* (forte), *ff* (fortissimo), and *fz* (forzando). The instruction *Sempre piu vivo.* (Always more lively) is written above the staff.

gr.a

f fz Dolce Cres

gr.a

f ff 1st 2nd sf ff Animato sf

gr.a

sf Dim p Dolce Cres

gr.a

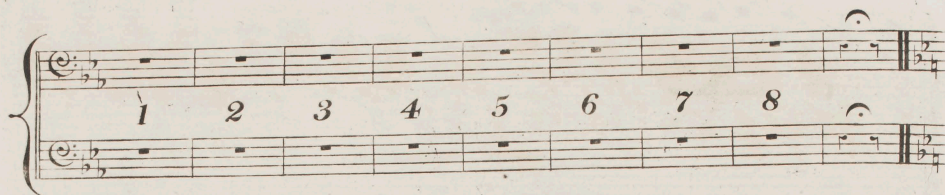
sf f Dim p f Dim

gr.a

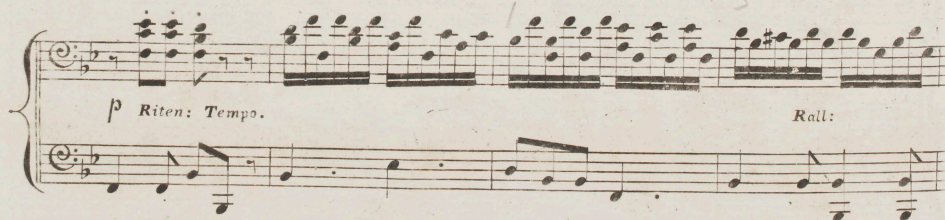
p Cres f Sempre piu

gr.a

vivo ff fz loco



Kate of Coleraine.
Andantino Grazioso.



Kate of Coleraine.

Andantino Grazioso.

p *f* *sf* *ff* *ff* *p* *sf* *sf* *ff* *Vivo* *sf* *sf* *Riten: **

PRIMO.

11

Handwritten number 24 in the top right corner.

The score consists of two systems, each with a piano (p) and violin (v) part. The piano part is written in a grand staff (treble and bass clefs), and the violin part is in a single staff (treble clef). The key signature is one flat (B-flat).

System 1:

- Piano part:** Starts with a *loco* marking. Dynamics include *p* and *Dolce*. There are slurs and accents throughout.
- Violin part:** Features a *sf* (sforzando) marking towards the end of the system.

System 2:

- Piano part:** Includes a *grva* (grave) marking. Dynamics range from *f* (forte) to *ff* (fortissimo). There are slurs and accents.
- Violin part:** Includes a *grva* marking. Dynamics include *piu f* (pianissimo forte), *fz* (forzando), *ff*, and *Dolce*. There are slurs and accents.

System 3:

- Piano part:** Includes a *grva* marking. Dynamics include *ff* and *p*. There are slurs and accents.
- Violin part:** Includes a *grva* marking. Dynamics include *ff*, *vivo. sf* (vivo, sforzando), and *sf*. There are slurs and accents.

System 4:

- Piano part:** Includes a *grva* marking. Dynamics include *sf*, *sf ff*, and *p*. There are slurs and accents.
- Violin part:** Includes a *grva* marking. Dynamics include *sf*, *sf ff*, and *p*. There are slurs and accents.

The score ends with a *Riten: ** (Ritardando) marking in the final measure of the piano part.

Meeting of the Waters.

A musical score for a piano piece titled "Meeting of the Waters." The score is written for piano and consists of six systems of music. The key signature is B-flat major (two flats). The first system is marked "Cantabile. p" and features a flowing melody in the right hand and a supporting bass line in the left hand. The second system is marked "Tempo." and includes a "Riten:" (ritardando) section followed by a "sf" (sforzando) accent and a "p" (piano) dynamic. The third system is marked "Dolce" and "Cres" (crescendo), showing a gradual increase in volume. The fourth system includes "sf" (sforzando) and "f" (forte) dynamics, followed by a "Dolce" section. The fifth system is marked "Cres" and shows a further increase in volume. The sixth system begins with "ff" (fortissimo) and ends with a "pp" (pianissimo) section marked with a "1" (first ending). The score is written in a clear, elegant hand with various musical notations including slurs, accents, and dynamic markings.

Cantabile. p

Tempo.

Riten:

sf

p

Dolce

Cres

sf

f

Dolce

Cres

ff

pp

1

Meeting of the Waters.

Musical score for "Meeting of the Waters" for Primo. The score consists of seven systems of music, each with a treble and bass staff. The key signature is three flats (B-flat, E-flat, A-flat). The tempo and mood markings include *grava*, *Cantabile*, *Rall.*, *Riten.*, *Tempo.*, *p*, *Dolce*, *Cres*, *sf*, *f*, *Leggier.*, *Dim*, *loco*, and *Smorz.*. The score features various musical notations such as slurs, ties, and dynamic markings.

Coolun,
Larghetto Espressivo.

The musical score is written for piano and right hand. It consists of six systems of music. The key signature is two flats (B-flat major or D-flat minor), and the time signature is 3/4. The tempo and expression markings are *Larghetto Espressivo*.

System 1: The piano part begins with a half note chord (B-flat, D-flat) followed by eighth notes. The right hand has a series of eighth-note chords. Dynamics: *p*.

System 2: The piano part continues with eighth notes. The right hand has a melodic line with a triplet and a fermata. Dynamics: *f*, *p*.

System 3: The piano part continues with eighth notes. The right hand has a melodic line with a first ending and a second ending. Dynamics: *pp*.

System 4: The piano part continues with eighth notes. The right hand has a melodic line with a crescendo marking. Dynamics: *Cres*.

System 5: The piano part continues with eighth notes. The right hand has a melodic line with a forte marking and a piano marking. Dynamics: *fz*, *p*.

System 6: The piano part continues with eighth notes. The right hand has a melodic line with a piano marking. Dynamics: *pp*.

Coolun.

Larghetto Espressivo.

The musical score consists of six systems of staves, each with a treble and bass clef. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The score includes various musical notations such as notes, rests, and ornaments. Dynamics include *p* (piano), *f* (forte), *pp* (pianissimo), *fz* (forzando), and *Delicatam:*. Articulations include *Dolce* (sweetly), *Cres* (crescendo), and *h* (accents). Fingerings are indicated by numbers 1 through 5. The score also features slurs, ties, and repeat signs. The piece concludes with a final cadence.

pp *Smorz:*

Animato cres *sf* *fz*

ff *Dim* *p vivo.* *Dolce*

pp *Cres* *f* *sf* *Agitato.*

sf *ff*

sf *ff* *

g^{ra}
Con grazia. *pp* *Smors*

g^{ra}
Animato cres *ff sf Dim*

g^{ra}
f Vivo.

g^{ra}
pp *Cres*

g^{ra}
Agitato. *f sf sf ff*

g^{ra}
ff *loco* *ff*

The Moreen.
Allegretto.

p

f *p Dolce* *Riten.* *sf* *p Dolce* *Smorz.*

Vivo.

sf *Cres* *f* *f*

ff *p* *Cres* *ff*

Con fuoco. *ff* *fz* *ff*

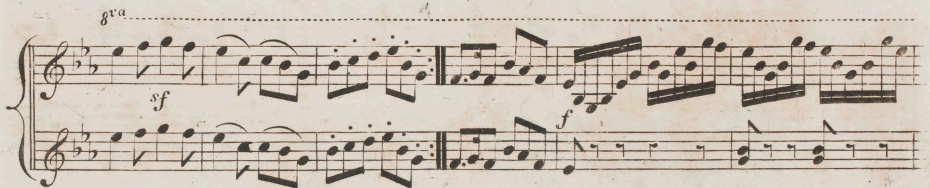
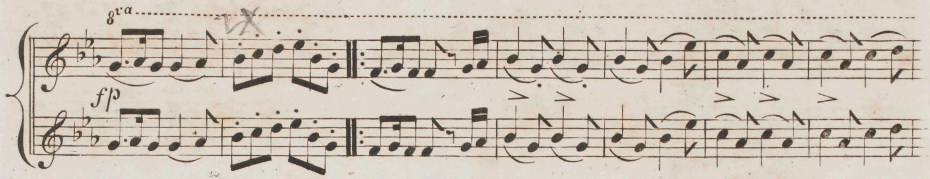
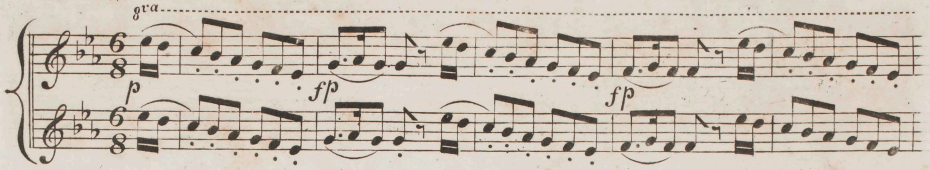
The Moreen.
Allegretto.

The musical score consists of six systems, each with a piano (p) and violin (v) staff. The tempo is marked *Allegretto*. The score includes various musical notations such as notes, rests, and dynamic markings. Performance instructions are written above the staves, including *gr^{va}*, *loco*, *Tempo.*, *Riten:*, *Sforz.*, *p*, *Dolce*, *sf*, *ff*, *Leggier:*, *Cres*, *Smorz:*, *Vivo.*, *ff Con fuoco.*, *Rall:*, and *pp*. The score is marked with asterisks (*) at several points, likely indicating repeat signs or specific performance cues. The piano part is written in C major, and the violin part is written in G major.

Garry Owen.
Allegro Vivace.

p *fp* *fp* *fp* *f* *f* *p* *Cres* *f* *sf* *1*

Garry Owen.

Allegro Vivace.

p Dolce

Cres

f ff sf sf sf

sf sf

Ritar: tempo.

Cres

f sf

3129

gr^a
p *Dolce scherzoso.*

gr^a
Cres

gr^a
f *ff* *loco*

gr^a
sf *sf* *f^{pp}* *Dolce Ritar:* *Tempo.* *loco*

Cres

f *sf* *f*

Piu Mosso.

f *pp* *Leggiero:*

Cres

ff

fz *p* *ff* *fz* *p*

ff *fz*

FINE.

Piu Mosso.

ffpp

g^{ra}

Cres

g^{ra}

ff

fz

loco

sf

sf

fz

p

g^{ra}

ff

fz

p

ff

g^{ra}

fz

FINE.

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THESE highly popular Set of Waltzes are rich in melody and harmony, the motives are exceedingly brilliant. M. STRAUSS, who has written so many sets of waltzes, all of which are new and original, has in this set, surpassed himself; every subject being original.

A MORE brilliant and sparkling Set of Waltzes could not be found. The subjects are elegant and original, particularly Nos. 1, 3, and 5, and the Coda is admirably written. We especially recommend this set to the Connoisseurs of Dance Music.

THIS elegant Set of Waltzes opens with a highly beautiful and expressive Introduction, which ably precedes the Motive of No. 1. We particularly admire this set, it being written in the most brilliant keys, and can confidently recommend it to those who admire this class of music.

THIS celebrated Set of Waltzes has been repeatedly performed by command at Her Majesty's State Balls, and at the Nobility's and Almack's, by the Band of Messrs. Julien and Koenig. A more beautiful and elegant set of waltzes could not be found, and the high patronage they have received is a sufficient recommendation to them.

A T Her Majesty's State Balls, the Nobility's, and Almack's, where they have been performed, by command, by the Bands of Messrs. Julien and Koenig, these Waltzes have created the highest enthusiasm. The set opens with a beautiful Introduction; the subjects of the Waltzes are highly pleasing and original, and they possess the great merit of not being difficult to perform.

THIS elegant Set of Waltzes, which have always been encored when performed before Her Majesty, is preceded by a beautiful Introduction, which closes in the style of a Polacca. The Waltzes themselves are very brilliant and exhilarating, especially No. 2, and the melodies sparkling and original; in fact, we know not a prettier set of Waltzes extant.

A VERY pretty set of Waltzes, with a sweet Introduction, in which M. Lanner has ably shown his elegant taste and fancy. Were we to especially choose a set, we would prefer these, and we conscientiously recommend them to the lovers of this kind of Dance.

THE ever-brilliant fancy of M. Lanner has in this set of Waltzes produced that which few can do; that is, composed them in a light, airy, and extremely varied and fanciful style, suitable to the Waltz, "Spirit's Wings." We are sure, when once heard, these Waltzes will be remembered with extreme pleasure.

THESE Waltzes, which were composed for and dedicated to H. R. H. the Prince of Russia, are extremely beautiful. The Introduction is elegant and graceful, and the Motive of the Waltzes themselves are so striking that we have not heard any that have struck our fancy so much as these for some time.

IF this Set of Waltzes had been the only composition of M. LANNER, it would have placed his name on the list as one of the first Composers of Waltzes in Europe. The Introduction is like the opening of a Grand Symphony, and the subjects of the Waltzes are very sweet. We heartily recommend them to the public in general.

THESE elegant Waltzes were composed for Nicholas I, Emperor of all the Russias, from whom Mr. LANNER received a splendid token of his approbation of them. This set is a great favourite in Great Britain and on the Continent. It opens with a splendid Introduction, and we particularly admire the style in which a new national Russian Air is introduced in the fifth Waltz.

THIS Set of Waltzes is one of the most happy productions of this talented Composer. They were first introduced to the English public by Mr. Hart, of Hastings, by his celebrated Band, at the Nobility's Balls, &c. and were frequently performed by them, and received with enthusiasm. This is, perhaps, one of the finest sets of Waltzes by LANNER extant.

THIS is the most splendid and popular Set of Waltzes by this Composer. They are the leading Waltzes at all the State Balls, &c. and are much admired by all the courts in Europe. The most soul-stirring melodies, accompanied by rich, yet simple harmonies, are here to be found.

A MOST beautiful Set of Waltzes by that Prince of Waltz Writers, LABITZKY. This, which is dedicated to Her Grace the Duchess of Sutherland, opens with an elegant Introduction, and the Waltzes succeed each other with much effect, and the wind-up in the Finale closes with great spirit.

THIS Set opens with one of the most extraordinary and pleasing Introductions we have seen for some time, containing an old English air, most adroitly introduced. These Waltzes, which are very brilliant, are highly worthy of LABITZKY, and the talented lady—Mrs. Anderson, Pianiste to Her Majesty—to whom they are dedicated.

THESE Waltzes, which are dedicated to His Royal Highness Prince Albert, are so very beautiful and brilliant, that every one should possess a copy that are lovers of the Waltz. The Introduction, in which is introduced Prince Albert's March, is a most admirable composition; martial, striking, and highly effective.

THIS Set was composed in honour of the Birth of the Prince of Wales, and is dedicated, by permission, to His Royal Highness Prince Albert. The Introduction begins with an imitation of a peal of bells, for the space Christ Church Bells, composed by Dr. Aldrich in 1687, which is very finely worked, it closing with another peal of bells. The Waltzes are sparkling, striking, and extremely brilliant.

THESE beautiful Waltzes were composed expressly for, and dedicated to, Her Most Gracious Majesty, by whose command they have been repeatedly performed at Court. The subjects of the Waltzes are extremely elegant, which are preceded by a most appropriate introduction. We especially recommend this set to the public at large.

THIS elegant Set of Waltzes, which are of the most popular character, were composed on the occasion of the Birth of Her Royal Highness the Queen, and dedicated by Gracious Command to Her Majesty the Queen. They were played at the Queen's State Banquet. The National Anthem (*God save the Queen*) forms part of the Introduction, and *Rule set of national Waltzes could not be found.*

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THESE Waltzes are excellent; they are brilliant, sparkling, and full of beautiful melody. In the Introduction is the exquisite Air, "Scottish Boy," arranged in the most charming manner. They were composed expressly for Her Grace the Duchess of Sutherland, to whom they are dedicated. These dances are so elegant that every body must admire them; the music and rhythm are well marked; and the Set concludes with "There's a Luck about the house," introduced into the Finale.

THIS is one of the most original and graceful set of Waltzes that has appeared for some time, and cannot fail to become decidedly popular with the public. It opens with a lovely Introduction, introducing the Irish melody, "Tis the last rose of summer," in a charming style. The finale is introduced the Air, "Garry Owen," in a most effective manner. This beautiful set is dedicated to the Right Hon. Lord Gerald Fitz Gerald.

THESE highly distinguished Quadrilles, which every one knows, and every where danced, are so extremely popular, that it is needless to advert further on their merits.

THIS is one of LABITZKY's most successful Set of Waltzes. The Melodies are extremely pleasing and brilliant. We are sure that where these are performed they will create the utmost delight, and we predict that in the forthcoming season they will be quite the rage.

NOTWITHSTANDING the popularity of the first set of Waltzes under the name of these Waltzes, these new Dances are so full of original and sparkling Melodies that they greatly surpass the former set. The Waltzes are preceded by a very beautiful and elegant Introduction.

THESE splendid and very popular Quadrilles, on Polish Airs, have been awarded to Mr. MUSARD the title of the Emperor of Quadrilles Composers. They are so celebrated that they are asked by fifty persons to be played during the evening, and are exceedingly easy of performance on a pianoforte.

ONE of the most charming Sets of Quadrilles are here before us. MR. MUSARD, in his never-ending stock of ideas has embraced in this set some of the most beautiful melodies that could have been conceived. What a change there is in the style of this Dance to those written twenty-five years ago!

WHO is there that does not know this most popular and celebrated Set of Quadrilles ever written by MUSARD? They were commanded to be performed at Her Majesty's Grand State Banquet, and wherever they have been heard they have always commanded an unanimous and warm encore. They are perfect gems for dancing, and exceedingly easy of execution on the piano.

The Public are respectfully cautioned against the many attempts in the trade to pass off other and spurious sets for this. None are genuine without MUSARD's name, and published only by R. COCKS and Co.

THIS is an admirable Set of Quadrilles. The Motive pleasing and the Quadrilles as one of the best sets yet published, and we are sure the every one who hears them will be highly delighted.

A VERY bold and brilliant set of Quadrilles, well marked, which is a very desirable in this class of music. The subjects of Nos. 1, 3, 4, and 5 are extremely pleasing and original.

THESE celebrated Quadrilles were performed under the Author's direction, at the Concerts d'Hiver, at Drury-lane Theatre, for fifty nights and nightly encored. We have so frequently heard them that we can confidently state they are really excellent, and we believe that they must be known to every one, at least they ought.

THE highly-gifted Composer, CZERNY, has produced one of the most time. The subjects are, in effect, sets of Quadrilles we have seen for some time. The subjects are extremely beautiful, pleasing, and very original, all Czerny's compositions are.

M. DOS SANTOS, who is celebrated as a Composer of Quadrilles, in these composed one of the most beautiful Sets of Quadrilles we know of. To those ladies and gentlemen who are fond of this kind of dance we recommend them as one of the best sets extant.

A CHARMING Set of Quadrilles, containing very beautiful subjects—flowing, graceful, and elegant—in fact, all that one could desire in Quadrilles. MR. SANTOS has in these surpassed all his other efforts in this style.

THESE Quadrilles open with much fire. The first subject, containing part of "God save the Queen," and No. 5, Dr. Arne's celebrated "Rule Britannia," admirably introduced. We especially recommend these Quadrilles as superior to all others.

THIS is one of the prettiest Set of Quadrilles we have seen for some time. MR. DOS SANTOS is very happy in his compositions, particularly his graceful and pleasing subjects, which are very effective.

THE subjects of these Quadrilles are very bold and striking, particularly Nos. 1 and 3; the latter of which is exceedingly florid and brilliant in our judgment we have not seen a superior set of Quadrilles for a very long time, the whole of which are very beautiful. MR. DOS SANTOS deserves thanks of the community at large for composing so charming a set.

THIS beautiful Set of Quadrilles are so celebrated that they always command an encore. The Irish Airs introduced are "The Rose Tree," "The dear little Island," "Garry Owen," "The Minstrel Boy," "The Boy's Water," "Cushla ma chree," and "St. Patrick's Day in the Morning," most effectively worked; in fact, we had no idea Mr. Forde could have composed so beautiful and brilliant a set of Quadrilles.

WE have inspected these Twelve Melody Quadrilles by CHAULIEU in which he has introduced some of the most beautiful Scotch, Irish, Swiss, and English Airs extant; all of which are most admirably adapted. Every one must like them, and they are exceedingly easy to perform, a great merit in these difficult times.

MR. FORDE has culled a most charming selection of Country Dances. The whole of the most popular tunes here be found, and they are published at an incredibly low price.



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